

# Download Free Poetry And Film Artistic Kinship Between Arsenii And Andrei Tarkovsky Pdf For Free

**The Holiday in His Eye** Mar 26 2020 Presents an original, insightful, and compelling vision of the trajectory of Cavell's oeuvre, one that takes his kinship with Emerson as inextricably bound up with his ever-deepening thinking about movies. From *The World Viewed* to *Cities of Words*, writing about movies was strand over strand with Stanley Cavell's philosophical work. Cavell was one of the first philosopher in the United States to make film a significant focus of his thought, and William Rothman has long been one of his most astute readers. *The Holiday in His Eye* collects Rothman's writings about Cavell—many of them previously unpublished—to offer a lucid, serious introduction to and overview of Cavell's work, the influence of which has been somewhat limited by both the intrinsic difficulty of his ideas and his challenging prose style. In these engaging and accessible yet philosophically serious and rigorously argued essays, Rothman presents an original, insightful, and compelling vision of the trajectory of Cavell's oeuvre, one that takes Cavell's kinship with Emerson as inextricably bound up with his ever-deepening thinking about movies. William Rothman is Professor of Cinematic Arts at the University of Miami. His many books include *Tuitions and Intuitions: Essays at the Intersection of Film Criticism and Philosophy* and *Hitchcock, Second Edition: The Murderous Gaze*, both also published by SUNY Press.

**Wagner & Cinema** Mar 06 2021 The work of Richard Wagner is a continuing source of artistic inspiration and ideological controversy in literature, philosophy, and music, as well as cinema. In this book, a diverse group of established scholars examines Wagner's influence on cinema from the silent era to the present.

**Time Regained** Jul 22 2022 Over the past 30 years, the fields of world literature and world cinema have developed on parallel but largely separate tracks, with little recognition of their underlying similarities and the ways that each can learn from the other. *Time Regained* does not move from literature to cinema, but exists simultaneously in both fields. The 7 filmmakers selected here, Andrei Tarkovsky, Akira Kurosawa, Martin Scorsese, Raúl Ruíz, Wong Kar Wai, Stephen Daldry, and Paolo Sorrentino, are themselves also writers or people with literary training, and they produce a new type of world cinema thanks to their understanding of the world simultaneously through literature and film. In the process, their films produce new readings of literary texts that world literature studies wouldn't have been able to achieve with its own instruments. *Time Regained* examines how filmmakers build on literature to reconfigure the world as a landscape of dreams and how they use film to reinvent the narrative techniques of the authors on whom they draw. The selected filmmakers draw inspiration from French surrealists, modernists Marcel Proust, Virginia Woolf, and Marguerite Yourcenar, and predecessors such as Dante and Cao Xueqin. In the process, these filmmakers cross the borders between film and literature, nation and world, dream and reality.

**Fredric Jameson and Film Theory** Oct 21 2019 Frederic Jameson and *Film Theory* is the first collection of its kind, it assesses and critically responds to Frederic Jameson's remarkable contribution to film theory. The essays assembled explore key Jamesonian concepts—such as totality, national allegory, geopolitics, globalization, representation, and pastiche—and his historical schema of realism, modernism, and postmodernism, considering, in both cases, how these can be applied, revised, expanded and challenged within film studies. Featuring essays by leading and emerging voices in the field, the volume probes the contours and complexities of neoliberal capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts, and placing them in dialogue with other theoretical paradigms. The result is

an innovative and rigorously analytical effort that offers a range of Marxist-inspired approaches towards cinemas from Asia, Latin America, Europe, and North America in the spirit of Jameson's famous rallying cry: 'always historicize!'.

*Film/psychology Review* Apr 26 2020

**Martial Arts Cinema and Hong Kong Modernity** Jan 24 2020 At the core of *Martial Arts Cinema and Hong Kong Modernity: Aesthetics, Representation, Circulation* is a fascinating paradox: the martial arts film, long regarded as a vehicle of Chinese cultural nationalism, can also be understood as a mass cultural expression of Hong Kong's modern urban-industrial society. This important and popular genre, Man-Fung Yip argues, articulates the experiential qualities, the competing social subjectivities and gender discourses, as well as the heightened circulation of capital, people, goods, information, and technologies in Hong Kong of the 1960s and 1970s. In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural/aesthetic form, this book offers perceptive analyses of individual films, including not only the canonical works of King Hu, Chang Cheh, and Bruce Lee, but also many lesser-known ones by Lau Kar-leung and Chor Yuen, among others, that have not been adequately discussed before. Thoroughly researched and lucidly written, Yip's stimulating study will ignite debates in new directions for both scholars and fans of Chinese-language martial arts cinema. "Yip subjects critical clichés to rigorous examination, moving beyond generalized notions of martial arts cinema's appeal and offering up informed scrutiny of every facet of the genre. He has the ability to encapsulate these films' particularities with cogent examples and, at the same time, demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose."

—David Desser, professor emeritus, University of Illinois at Urbana-Champaign "Eschewing a reductive chronology, Yip offers a persuasive, detailed, and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s. An exemplar of critical genre study, this book represents a significant contribution to the discipline." —Yvonne Tasker, professor of film studies and dean of the Faculty of Arts and Humanities, University of East Anglia

*Standish Lawder and the Cubist Cinema* Dec 15 2021 Standish Lawder was a film artist. In November 1965 at the Film-Makers' Cinematheque, he participated in an early "expanded cinema" event organized by Jonas Mekas and the "New American Cinema Group." Over the following decade, Lawder made a series of provocative, visually ingenious films which are as compelling now as they were a half century ago. Standish Lawder was an art historian. If the activity of Mekas and the New York "underground" have now come to be seen as the beginning of the second major chapter in the history of experimental film, unquestionably the first chapter was the European avant-garde of the 1920s. Lawder was a pioneer in serious art historical research on the subject. This book is an attempt to appreciate Lawder as an artist and make his singular achievement as an art historian more available.

*A Dictionary of Cultural and Critical Theory* Sep 19 2019 Now thoroughly updated and revised, this new edition of the highly acclaimed dictionary provides an authoritative and accessible guide to modern ideas in the broad interdisciplinary fields of cultural and critical theory Updated to feature over 40 new entries including pieces on Alain Badiou, Ecocriticism, Comparative Racialization , Ordinary Language Philosophy and Criticism, and Graphic Narrative Includes reflective, broad-ranging articles from leading theorists including Julia Kristeva, Stanley Cavell, and Simon Critchley Features a fully updated bibliography Wide-ranging content makes this an invaluable dictionary for students of a diverse range of disciplines

**Spirituality as Ideology in Black Women's Film and Literature** Oct 25 2022 Given the ways in which spirituality functions in the work of such Black women writers and filmmakers as Toni Morrison, Ntozake Shange, Maya Angelou, Julie Dash, and Euzhan Palcy, Judylyn Ryan proposes in this challenging new study that what these women embrace in their narrative construction and characterization is the role and responsibility of the priestess, bearing and distributing life-force to sustain the community of people who read and view their work. Central to these women's vision of

transformation is what Ryan calls a paradigm of growth and an ethos of interconnectedness, which provide interpretive models for examining and teaching a broad range of artistic, cultural, and social texts. The focus on theology provides a new way of viewing the connections among New World African diaspora religious traditions, challenging the widespread and reductive assumption that Afro-Christianity shares no philosophical commonalities with Santeria, Candomble ...

**Euro Horror** Jun 28 2020 Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Grier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, Olney explores some of the most popular genres of Euro Horror cinema—including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and cannibal and zombie films—and develops a theory that explains their renewed appeal to audiences today.

**Who's Who in Research: Film Studies** Oct 01 2020 This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

**French Queer Cinema** Aug 19 2019 A full account of the formation and reception of contemporary queer film in France.

**The Palgrave Handbook of the Philosophy of Film and Motion Pictures** Nov 26 2022 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

**Eco-Trauma Cinema** May 08 2021 Film has taken a powerful position alongside the global environmental movement, from didactic documentaries to the fantasy pleasures of commercial franchises. This book investigates in particular film's complex role in representing ecological traumas. Eco-trauma cinema represents the harm we, as humans, inflict upon our natural surroundings, or the injuries we sustain from nature in its unforgiving iterations. The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related, and even symbiotic: the traumas we perpetuate in an ecosystem through pollution and unsustainable resource management inevitably return to harm us. Contributors to this volume engage with eco-trauma cinema in its three general forms: accounts of people who are traumatized by the natural world, narratives that represent people or social processes which traumatize the environment or its species, and stories that depict the aftermath of ecological catastrophe. The films they examine represent a central challenge of our age: to overcome our disavowal of environmental crises, to reflect on the unsavoury forces reshaping the planet's ecosystems, and to restructure the mechanisms responsible for the state of the earth.

**Handbook of Methods in Cultural Anthropology** Jun 09 2021 The Handbook of Methods in Cultural Anthropology, now in its second edition, maintains a strong benchmark for understanding the scope of contemporary anthropological field methods. Avoiding divisive debates over science and humanism, the contributors draw upon both traditions to explore fieldwork in practice. The second edition also reflects major developments of the past decade, including: the rising prominence of mixed methods, the emergence of new technologies, and evolving views on ethnographic writing. Spanning the chain of research, from designing a project through methods of data collection and

interpretive analysis, the Handbook features new chapters on ethnography of online communities, social survey research, and network and geospatial analysis. Considered discussion of ethics, epistemology, and the presentation of research results to diverse audiences round out the volume. The result is an essential guide for all scholars, professionals, and advanced students who employ fieldwork.

**Plotinus and the Moving Image** May 20 2022 Plotinus and the Moving Image offers the first philosophical discussion on Plotinus' philosophy and film. It discusses Plotinian concepts like "the One" and "the intelligible" in a cinematic context, relates Plotinus' theory of time to the modern time-image, and finds Neoplatonic contemplation in Contemplative Cinema.

**Arnheim for Film and Media Studies** Feb 23 2020 Rudolf Arnheim (1904-2007) was a pioneering figure in film studies, best known for his landmark book on silent cinema *Film as Art*. He ultimately became more famous as a scholar in the fields of art and art history, largely abandoning his theoretical work on cinema. However, his later aesthetic theories on form, perception and emotion should play an important role in contemporary film and media studies. In this enlightening new volume in the AFI Film Readers series, an international group of leading scholars revisits Arnheim's legacy for film and media studies. In fourteen essays, the contributors bring Arnheim's later work on the visual arts to bear on film and media, while also reassessing the implications of his film theory to help refine our grasp of *Film as Art* and related texts. The contributors discuss a broad range topics including Arnheim's film writings in relation to modernism, his antipathy to sound as well as color in film, the formation of his early ideas on film against the social and political backdrop of the day, the wider uses of his methodology, and the implications of his work for digital media. This is essential reading for any film and media student or scholar seeking to understand the meaning and contemporary impact of Arnheim's foundational work in film theory and aesthetics.

**Critical Dictionary of Film and Television Theory** Feb 17 2022 The Critical Dictionary of Film and Television Theory clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image, as well as defining key theoretical terms. This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies. Entries include: \*audience \*Homi K. Bhabha \*black cinema \*the body \*children and media \*commodification \*cop shows \*deep focus \*Umberto Eco \*the gaze \*Donna Haraway \*bell hooks \*infotainment \*master narrative \*medical dramas \*morpheme \*myth \*panopticon \*pastiche \*pleasure \*real time \*social realism \*sponsorship \*sport on television \*subliminal \*third cinema \*virtual reality Consultant Editors: David Black, USA, William Urricchio, University of Utrecht, The Netherlands, Gill Branston, Cardiff University, UK, Elayne Rapping, USA

**American Independent Cinema** Apr 19 2022 Edited and written by leading authors in the field, this book offers an examination of American independent cinema through four sections that range in focus from broad definitions to close focus on particular manifestations of independence.

**Film Studies** Dec 03 2020 Increasingly, academic communities transcend national boundaries. "Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after," noted the online magazine *Inside Higher Ed* in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where *Intellect's* new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. *Who's Who in Research: Film Studies* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in *Intellect* journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators

across the arts and humanities.

**Expanded Visions** May 28 2020 This book argues for a new anthropology of the moving image, bringing together an important range of essays on time-based media in the contemporary arts and anthropology. It builds on recent attempts to develop more experimental formats and engages with debates on epistemologies of ethnography, relational aesthetics, materiality, sensory ethnography, and observational and participatory cinema. Arnd Schneider critically revisits Baudrillard's idea of the simulacrum and the hyperreal, engages with new media theory, and elaborates on the potential of the Writing Culture critique for moving image practices bordering art and anthropology. This important work will be of interest to those in the disciplines of visual anthropology, film and media studies and visual studies.

The Kinship of Secrets Sep 12 2021 "From the author of *The Calligrapher's Daughter* comes the riveting story of two sisters, one raised in the United States, the other in South Korea, and the family that bound them together even as the Korean War kept them apart"--

**Gothic Kinship** Jan 16 2022 Although the preoccupation of Gothic storytelling with the family has often been observed, it invites a more systematic exploration. *Gothic Kinship* brings together case studies of Gothic kinship ties in film and literature and offers a synthesis and theorisation of the different appearances of the Gothic family. Writers discussed include early British Gothic writers such as Eleanor Sleath and Louisa Sidney Stanhope as well as a range of later authors writing in English, including Elizabeth Gaskell, William March, Stephen King, Poppy Z. Brite, Patricia Duncker, J. K. Rowling and Audrey Niffenegger. There are also essays on Dutch authors (Louis Couperus and Renate Dorrestein) and on the film directors Wes Craven and Steven Sheil. Arranged chronologically, the various contributions show that both early and contemporary Gothic display very diverse kinship ties, ranging from metaphorical to triangular, from queer to nuclear-patriarchal. Gothic proves to be a rich source of expressing both subversive and conservative notions of the family. *Gothic Kinship* will be of interest to academics and students of European and American Gothic in literature and film, gender studies and cultural studies.

Making Movies into Art Nov 02 2020 Focusing on early cinema's relationship with the pictorial arts, this pioneering study explores how cinema's emergence was grounded in theories of picture composition, craft and arts education - from magic lantern experiments in 1890s New York through to early Hollywood feature films in the 1920s. Challenging received notions that the advent of cinema was a celebration of mechanisation and a radical rejection of nineteenth-century traditions of representation, Kaveh Askari instead emphasises the overlap between craft traditions and modernity in early film. Opening up valuable new perspectives on the history of film as art, Askari links American silent cinema with the practice of teaching the public how to appreciate fine art; charts its entrance into arts education via art schools and university film courses; shows how concepts of artistic production entered films through a material interest in the studio; and examines the way in which Maurice Tourneur and Rex Ingram made early art films by shaping an image of the film director around the idea of the fine artist.

Film Manifestos and Global Cinema Cultures Aug 11 2021 *Film Manifestos and Global Cinema Cultures* is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European "waves" and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme '95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermosillo, Isou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included

are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's *Vigilanti Cura*, which nevertheless played a central role in film culture.

**Visual Authorship** Oct 13 2021 *Visual Authorship* is a collection of essays which offers a new approach to the study of authorship. The contributors point out that individual creativity is essential in the richly faceted media landscape of today. The individual creativity and the role of authorship are discussed in relation to film, television, computer games and the Internet. Theories of cognition and emotion offer new tools for the understanding of visual aesthetics; they explain why works of art are created by individuals and not by discourses and ideologies. Several contributors analyse in detail the works of Lars von Trier.

**Another Steven Soderbergh Experience** Aug 23 2022 How do we determine authorship in film, and what happens when we look in-depth at the creative activity of living filmmakers rather than approach their work through the abstract prism of auteur theory? Mark Gallagher uses Steven Soderbergh's career as a lens through which to re-view screen authorship and offer a new model that acknowledges the fundamentally collaborative nature of authorial work and its circulation. Working in film, television, and digital video, Soderbergh is the most prolific and protean filmmaker in contemporary American cinema. At the same time, his activity typifies contemporary screen industry practice, in which production entities, distribution platforms, and creative labor increasingly cross-pollinate. Gallagher investigates Soderbergh's work on such films as *The Limey*, *Erin Brockovich*, *Ocean's Eleven* and its sequels, *Solaris*, *The Good German*, *Che*, and *The Informant!*, as well as on the *K Street* television series. Dispensing with classical auteurist models, he positions Soderbergh and authorship in terms of collaborative production, location filming activity, dealmaking and distribution, textual representation, genre and adaptation work, critical reception, and other industrial and cultural phenomena. Gallagher also addresses Soderbergh's role as standard-bearer for U.S. independent cinema following 1989's *sex, lies and videotape*, as well as his cinephilic dialogues with different forms of U.S. and international cinema from the 1920s through the 1970s. Including an extensive new interview with the filmmaker, *Another Steven Soderbergh Experience* demonstrates how industries and institutions cultivate, recognize, and challenge creative screen artists.

*Art, Politics, and Commerce in Chinese Cinema* Mar 18 2022 "Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."- Michael Berry, author, *Jia Zhangke's "Hometown Trilogy"* and *A History of Pain* "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and

commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

**Thirty-two New Takes on Taiwan Cinema** Jan 04 2021 A film-by-film introduction to Taiwan cinema and cultures

Poetry and Film: Artistic Kinship Between Arsenii and Andrei Tarkovsky Dec 27 2022 One of the most significant filmmakers of modern times (Ivan's Childhood, Andrei Rublev, Solaris, The Mirror, and Stalker), Andrei Tarkovsky (1932-1986) was hugely influenced by the poems of his father, Arsenii (1907-1989). Rendered here for the first time in English, the poems echo through many of the films and illuminate the creative relationship between father and son. While his son's place in film history is acknowledged worldwide, Arsenii, who fell afoul of Soviet censorship, is still little-known outside Russia. The 148 poems translated here explore universal themes such as love, nature, family, aging, war, and memory, and place the poetry within the context of the father/son and poet/filmmaker relationship that so dominates the Tarkovsky story.

Transorientalism in Art, Fashion, and Film Jun 21 2022 Combining transnationalism and exoticism, transorientalism is the new orientalism of the age of globalization. With its roots in earlier times, it is a term that emphasizes alteration, mutation, and exchange between cultures. While the familiar orientalisms persist, transorientalism is a term that covers notions like the adoption of a hat from a different country for Turkish nationalist dress, the fact that an Italian could be one of the most influential directors in recent Chinese cinema, that Muslim women artists explore Islamic womanhood in non-Islamic countries, that artists can embrace both indigenous and non-indigenous identity at the same time. This is more than nostalgia or bland nationalism. It is a reflection of the effect that communication and representation in recent decades have brought to the way in which national identity is crafted and constructed-yet this does not make it any less authentic. The diversity of race and culture, the manner in which they are expressed and transacted, are most evident in art, fashion, and film. This much-needed book offers a refreshing, informed, and incisive account of a paradigm shift in the ways in which identity and otherness is moulded, perceived, and portrayed.

**DADA, Surrealism, and the Cinematic Effect** Nov 14 2021 This book deals with the early intellectual reception of the cinema and the manner in which art theorists, philosophers, cultural theorists, and especially artists of the first decades of the twentieth century responded to its advent. While the idea persists that early writers on film were troubled by the cinema's lowly form, this work proposes that there was another, largely unrecognized, strain in the reception of it. Far from anxious about film's provenance in popular entertainment, some writers and artists proclaimed that the cinema was the most important art for the moderns, as it exemplified the vibrancy of contemporary life. This view of the cinema was especially common among those whose commitments were to advanced artistic practices. Their notions about how to recast the art media (or the forms forged from those media's materials) and the urgency of doing so formed the principal part of the conceptual core of the artistic programs advanced by the vanguard art movements of the first half of the twentieth century. This book, a companion to the author's previous, *Harmony & Dissent*, examines the Dada and Surrealist movements as responses to the advent of the cinema.

**The Brazilian Road Movie** Jul 10 2021 *The Brazilian Road Movie: Journeys of (Self)Discovery* explores some of the key trends and films in the development of the road movie in Brazil. Through a collection of essays by distinguished scholars, and covering a broad range of case studies, this text spans Brazilian film production from the silent era to the present day. This text examines issues such

as the reworking of the genre in a Brazilian context, the relationship between documentary and fiction, between history, politics and cinema, gender and race, the wilderness and the urban space, the national and the transnational. The essays consider among other things how the experience of the journey helped develop and was instrumental in defining identities on screen. Adopting a variety of approaches, the volume considers the significance of the iconography of the road, the experience of movement and of life on the move for the representation of Brazil on screen.

**Mafia Movies** Jul 30 2020 The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafias perpetuated onscreen. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy's "other" mafias in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

**Assisted Reproductive Technologies in the Global South and North** Nov 21 2019 Assisted Reproductive Technologies in the Global South and North critically analyses the political and social frameworks of Assisted Reproductive Technology (ART), and its impact in different countries. In the context of a worldwide social pressure to conceive – particularly for women – this collection explores the effect of the development of ARTs, growing globalisation and reproductive medicalization on global societies. Providing an overview of the issues surrounding ART both in the Global South and North, this book analyses ART inequalities, commonalities and specificities in various countries, regions and on the transnational scene. From a multidisciplinary perspective and drawing on multisite studies, it highlights some new issues relating to ART (e.g. egg freezing, surrogacy) and discusses some older issues regarding infertility and its medical treatment (e.g. in vitro fertilisation, childless stigmatisation and access to treatment). This book aims to redress the balance between what is known about Assisted Reproductive Technologies in the Global North, and how the issue is investigated in the Global South. It aims to draw out the global similarities in the challenges that ARTs bring between these different areas of the world. It will appeal to scholars and students in the social sciences, medicine, public health, health policy, women's and gender studies, and demography.

**The Cinema Book** Dec 23 2019 The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

**Kinship and Performance in the Black and Green Atlantic** Sep 24 2022 Kinship and Performance in the Black and Green Atlantic advances an innovative and compelling approach to writing comparative studies of performance in transnational, intercultural relation to one another. Its chosen subject in this case is the cultural and political intersection of African and Irish diasporic peoples and movements. Gough approaches her subject via five key "flashpoints" in Black/Green relations, moving from the mid-nineteenth century to the early twenty-first century. In turn, each of these is related to mediums of performance that were prevalent at the time, such as abolitionist oratory and melodrama, photography and tableaux, architecture and folk drama, television and



political demonstrations, and visual art and dramaturgy. By examining the unlikely kinship between social actors such as Ida B. Wells and Maud Gonne, Lady Augusta Gregory and Zora Neale Hurston, and Bernadette Devlin and Alice Childress, along with a host of old and new theatrical "characters," this book explores how a transmedial investigation of gender, community, and performance allows for a revision of historiography in Atlantic studies, while the study itself revises and reimagine key concepts central to performance studies.

**Queer Sinophone Cultures** Aug 31 2020 The Sinophone framework emphasises the diversity of Chinese-speaking communities and cultures, and seeks to move beyond a binary model of China and the West. Indeed, this strikingly resembles attempts within the queer studies movement to challenge the dimorphisms of sex and gender. Bringing together two areas of study that tend to be marginalised within their home disciplines *Queer Sinophone Cultures* innovatively advances both Sinophone studies and queer studies. It not only examines film and literature from Mainland China but expands its scope to encompass the underrepresented 'Sinophone' world at large (in this case Taiwan, Hong Kong, Malaysia, Singapore, and beyond). Further, where queer studies in the U.S., Europe, and Australia often ignore non-Western cultural phenomena, this book focuses squarely on Sinophone queerness, providing fresh critical analyses of a range of topics from works by the famous director Tsai Ming-Liang to the history of same-sex soft-core pornography made by the renowned Shaw Brothers Studios. By instigating a dialogue between Sinophone studies and queer studies, this book will have broad appeal to students and scholars of modern and contemporary China studies, particularly to those interested in film, literature, media, and performance. It will also be of great interest to those interested in queer studies more broadly.

*The Films of Claire Denis* Feb 05 2021 The films of Claire Denis, one of the most challenging and respected of contemporary filmmakers, probe the psyche of global citizenship, tracing the borderlines of family, desire, nationality and power. With subtlety, depth and at times minimalism and abstraction, her films - including "Chocolat", "Beau travail" and "White Material" - explore connections between national experience and individual circumstance, visualizing the complications of such dualities. Following a Foreword by Wim Wenders, with whom Denis worked prior to making her own movies, international contributors explore the themes she addresses in her films, such as kinship and landscape, Neo-Colonialism and New French Extremity. Original interviews with an editor, actor and two composers most familiar with the working style of Denis, and with Denis herself, also reveal fresh facets of this intrepid filmmaker. As Wim Wenders writes in his Foreword: 'This book will hopefully throw many new lights on the amazing director that Klarchen [Claire Denis] became, a path she carved out all on her own.'

*Queer Chinese Cultures and Mobilities* Apr 07 2021 In *Queer Chinese Cultures and Mobilities*, John Wei brings light to the germination and movements of queer cultures and social practices in today's China and Sinophone Asia. While many scholars attribute China's emergent queer cultures to the neoliberal turn and the global political landscape, Wei refuses to take these assumptions for granted. He finds that the values and pitfalls of the development-induced mobilities and post-development syndromes have conjointly structured and sustained people's ongoing longings and sufferings under the dual pressure of compulsory familism and compulsory development. While young gay men are increasingly mobilized in their decision-making to pursue sociocultural and socioeconomic capital to afford a queer life, the ubiquitous and compulsory mobilities have significantly reshaped and redefined today's queer kinship structure, transnational cultural network, and social stratification in China and capitalist Asia. With *Queer Chinese Cultures and Mobilities*, Wei interrogates the meanings and functions of mobilities at the forefront of China's internal transformation and international expansion for its great dream of revival, when gender and sexuality have become increasingly mobilized with geographical, cultural, and social class migrations and mobilizations beyond traditional and conventional frameworks, categories, and boundaries. "This timely and compelling contribution to Chinese/Sinophone studies and queer/sexuality studies is a pleasure to read. John Wei explores a diverse, fascinating, and unevenly explored archive of queer materials, deftly deploying scholarship in multiple fields to analyze the emergent formation of queer Sinophone

cultures.” —David L. Eng, University of Pennsylvania “John Wei’s meticulously researched and rigorously argued new book sets a new standard for queer Chinese studies. Bringing together a dazzling array of ethnographic materials, films, and digital media, Wei proposes the concept of stretched kinship to show us how questions of sexuality are always questions of mobilities as queer migrants become ineluctably entangled with China’s compulsory familism and developmentalism.”  
—Petrus Liu, Boston University

[cmslab.khu.ac.kr](http://cmslab.khu.ac.kr)